

# 'HUSH!' LAMPOONS THE DARING PLAY

Much Rollicking Humor in Farce at Little Theatre.

## ONE DULL PATCH IN THE EVENING

Clever Dialogue and Good Acting Help Piece by Miss Pearn.

"Hush!" a farce by Violet Pearn. Presented at the Little Theatre by Winthrop Ames.

### THE CAST

|                   |                      |
|-------------------|----------------------|
| Mr. Greville      | Mrs. Winifred Fraser |
| Miss Pearn        | Robert Brough        |
| Julie Laxton      | Roger Ewing          |
| Miss Nesbit       | Miss Cathleen Nesbit |
| Miss Cording      | Miss Louis Emery     |
| Miss Allison      | Miss Kathleen Ward   |
| Miss Allison      | Miss Iris Yapp       |
| Mr. James Allison | Miss Agnes McCarthy  |
| Miss Allison      | Miss Carolyn Darling |

By HEYWOOD BROWN.

"Hush!" pokes fun at sticklers for propriety. It satirizes the daring drama. In fact Miss Violet Pearn is frank enough to demolish the theory that children are plucked off gooseberry bushes.

Barring a short lapse into a peculiar patch of sargasso, the play is most amusing. The charm of the farce lies in its clever dialogue and in the good acting of a large cast. Technically "Hush!" is not adroit. The device of a play within a play is utilized, and though this trick was employed by Shakespeare and kept on by Shaw, not even the sanction of the sibyllic masters can make it altogether good. Unfortunately, it is used somewhat more clumsily than usual. The beginning of the second act is certain to send the audience to the programmes. Only careful cramming will prepare a spectator for the identification of the inner play when it begins.

Violet Pearn superficially imbedded in "Fanny's First Play." This time the playwriting miss is Julie Laxton. "Julie," as her fiancé explains to his mother, "is the woman that has been developed by the result of a series of oppressions. She has confessed that she belongs to an organization known as the Daughters of Revelation. The old lady refuses to be shocked. "Yes, I know," she answers, "they're something like the Boy Scouts."

But as a matter of fact the Daughters are not a bit like that. They count that day lost in which they have shocked no one. Where others say "Cover up" they exclaim "Draw it out!" Still, as the mother remonstrates when the girl voices her theories, "After it has been dragged out, there is no use in continuing to cover it up."

In fact the pleasant Victorian mother and her husband agree that youth is always old-fashioned. Julie fails to shock the parents of the man who loves her in the first meeting, but a greater test awaits them. Julie has anonymously written a farce, and by chance that is the particular play to which Mr. and Mrs. Greville decide to go.

Act II of "Hush!" is Act I of Julie's play. Julie does much her best work in the opening act of her three-act shocker. This is most merry satire. It tells of a young couple, the

Allisons, who return some little time after their marriage to the home of the husband's family. The father-in-law is a rector, and it has always been his boast that things which have not been uttered may never have been proposed. He got up in the conversation of the rectory household. It may be imagined that some little consternation is caused when young Mrs. Luella Allison blithely and frankly announces that she is going to have a baby. Moreover, this consternation is increased when she takes off her shoes and stockings preparatory for a romp on the lawn. It might be pointed out to Julie Laxton, playwright by proxy for Miss Pearn, that there is no good reason why Mrs. Allison should not frankly announce her pregnancy, but that there are debatable grounds for restraining young ladies from removing their stockings in public.

However, the act is exceedingly funny. The rector's wife decides to take her daughter-in-law in hand, and she tells her that hereafter she must be discreet in talking about her expected motherhood and that if there are men near she should lower her voice and hide away the baby garments upon which she is working.

Act II of the inner play is the dull patch. A year has elapsed and though the baby is past the red stage his mother is ashamed of him. She has seen of much misery has been hampered home so harsh by the members of the rectory that she can't bear to speak of her child to any one, much less show him in public. This development does not seem outrageously far-fetched for farce, yet somehow or other this act is not funny. Worse than lacking humor, it has a curious unhumorous quality.

The fault may lie in the fact that the act is not well written, as the rest of the play, but more likely the defect is due to a breach of farce consistency. There should be no time in a farce for character development. Any number of things may happen to a person, but his outlook on life should remain the same. Now, Luella between acts has changed completely, and she has changed into a much less engaging person.

Act III of the inner play rallies nicely. When the neighbors begin to gossip and say that perhaps Mrs. Allison is the mother of the child, Luella takes drastic action. The members of the Mothers' Union are invited to view the mole on the baby's chest or possibly abdomen, and then Mr. Allison is ordered to advance and remove his shirt. He does, and Julie's play ends happily. Seinfeld is dashed to pieces on another mole.

With the inner play wound up we come to the final act of the external drama. The malignant mother returns to the play, and in Julie's horror there has not been mentioned that he has fallen in love. If there is any doubt on the subject, wait a moment and he will break his chest. This is conclusive evidence; they all do it just as the engaged girl when she is presented with the ring which she has been expecting for weeks always places her finger on the top button of her blouse and says "For me!"

After Draw had fallen in love he was a changed man. He was not cowardly, but the thoughts of his past haunted him, and he lived in constant fear lest Myrtle should find out that there was a price on his head. He is made sheriff of Yellow Dog, a tough town, which supports six saloons and a dancing girl named Poppy, and here he becomes a decidedly unpopular person.

Miss Suratt, accompanied with Will Davis, who wrote and directed the play, and they sang a duet all about what a wonderful girl you are. The audience evidently agreed with him, for they called Miss Suratt back a dozen times, and she finally followed the custom set by Geraldine Farrar and kissed Mr. Davis right on the stage.

Her career as a shocker blasted, there is nothing for Julie to do but marry young Greville, with whom she has had something of a misunderstanding owing to her announced perplexity about the baby. The comic values of the misunderstanding are somewhat overstrained.

"Hush!" succeeds in proving its theory that there is a well defined hypocrisy in imprudishness. It follows that one may shock his fellows only by divine inspiration, and it reduces to an absurdity the practice of pompous impropriety.

The acting honors of the play fall in large measure to Miss Estelle Winwood, a Lucy Locket type, through her shadowy scenes with splendid vitality and humor. Another excellent performance is by Miss Winifred Fraser as the wise and kindly Victorian mother. Miss Cathleen Nesbit does nicely as Julie, and Cecil Yapp is amusing as the maid.

"Hush!" would be a good play for the Hattons to attend. If they had seen it they could hardly have written "Upstairs and Down" in such a spirit of self-conscious drollery.

Peanut Kills Child

Trenton, Oct. 1.—Some one gave two-year-old Orrin Bush, of 10 Meade street, a peanut to eat, and within a few minutes the little one had choked to death by swallowing it.

## BETTER BANDIT THAN A LOVER

William S. Hart Tries Being Both in "Return of Draw Eagan."

## VALESKA SURATT USED, OH! SO BADLY

Pauline Fredericks Appears in an Interesting Improbable Play.

William S. Hart should stick to the paths of glory which lead through deserts and over mountain trails, to riding broncos or to gunplay, but he should not fall in love—at least, not on the screen. At any of the first named pursuits he is an adept; he stands pre-eminent; it is safe to say that he does it much better than it ever has been done before; but when he falls in love he does it just as every other film hero does.

Mr. Hart demonstrated this yesterday, when he appeared in "The Return of Draw Eagan" at the Rialto. As the bandit of New Mexico he was superb in the earlier scenes, and made the character quite plausible, even likable. His boyish part as no one but William Hart could play it. And then we see Marguerite Wilson, who is Myrtle Buckton in the play, and he stops thinking about shooting men and holding up stage coaches and he falls in love. Movie directors have yet to devise a new way of registering that emotion which is said to make the world go round, so it is quite safe to surmise when the hero opens his eyes wide and rivets them on the girl whom he has just been accused of having fallen in love with a moment ago, he will break his chest. This is conclusive evidence; they all do it just as the engaged girl when she is presented with the ring which she has been expecting for weeks always places her finger on the top button of her blouse and says "For me!"

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After this Mary becomes a vampire and longs for vengeance. She plans to ruin her former husband by marrying his daughter to an ex-convict. When the last-ditch dead is accomplished she learns that it is her own daughter,

and the wicked shall prosper" is true nowhere more than in the movie. Laure marries a millionaire named William Benedict, but even then she is not satisfied with him, and she is still connected with the affections of Richard Leigh, a weak and timid man who makes drawings of bridges and Eiffel towers for a living. When Laure is sued for divorce by her husband she persuades the lawyer to get her out of the mess. So he sends a detective to find a woman who looks exactly like another one of his species, and his optimism is reflected in Agnes, who is finally persuaded to impersonate Mrs. Benedict. When she was presented in the lawyer's office he exclaimed: "Marvellous! Marvellous!" It was, indeed, Agnes impersonates her sister and finally nurses young Leigh through a long illness, which he contracts by drowning his sorrows in drink when it is over. After this she marries him, and every one supposes that the story is at an end. But no—the wicked story has yet to be punished, and she is quite sufficiently, too, for she is finally convicted of all of her crimes, Agnes is dead and Laure dies with a bullet in her heart and falls down three flights of stairs. She deserved it, too.

In the cast are Earl Fox, Frank Losee, Maggie Fisher, Herbert Frank and Jay Wilson.

Marie Doro appeared at the Strand yesterday in a new Lasky picture called "The Lash." Miss Doro is delightful as the ingenuous girl of the Island of St. Brieux, off the coast of Brittany, where all the scenes are laid. The story is by Paul West and is interesting from start to finish. In Miss Doro's support are Elliott Dexter, James Neill, Thomas Delaney, Veda McEvans, Raymond Hatton, Jane Wolfe and Josephine Rice.

Temperature will rise gradually, followed by a fall Thursday in the upper lake region and the lower Ohio Valley.

Wind for Monday and Tuesday.

Smallpox broke out in the steerage when four days out of Piraus. The following day Demetrios Padoulis, a Greek steward in the steerage, died from smallpox, and a Greek passenger, Maria Morosini. In the second cabin, both were felled to typhoid fever. Both succumbed to typhoid fever.

When the Thermistocles arrived at quarantine yesterday morning, health officers ordered the 587 steerage passengers removed to Hoffman Island for medical examination, while the ninety-three cabin passengers and crew were vaccinated. The Thermistocles was allowed to dock last evening, after all infected quarters had been fumigated. None of the crew will be permitted ashore until further orders.

FIRE RECORD.

SMALLPOX DEATH ON LINER

587 in Greek Ship's Steerage Taken to Hoffman Island.

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